

THE
GREAT TRIENNIAL
HANDEL FESTIVAL,
AT THE
CRYSTAL PALACE
IN 1862.

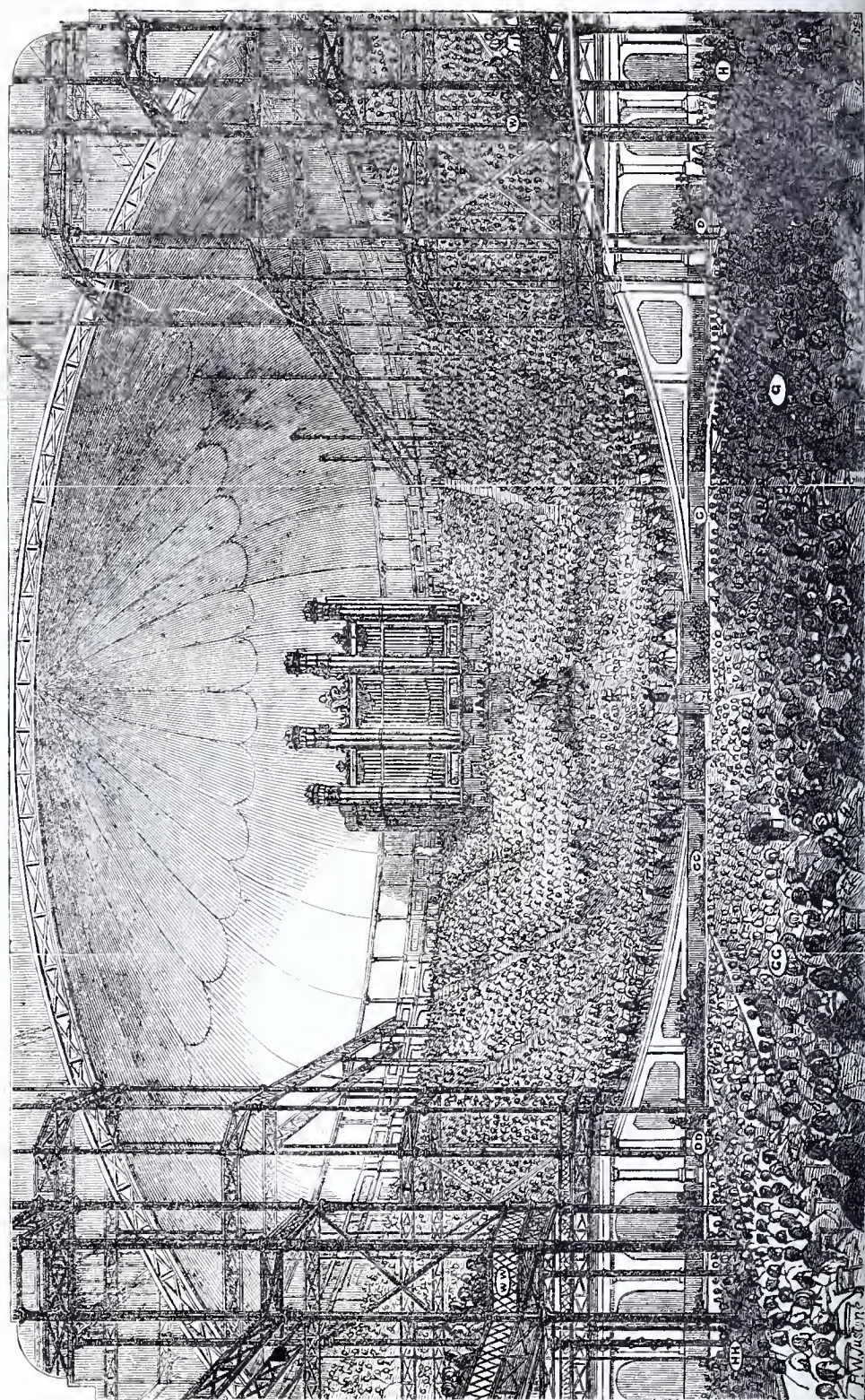


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PROGRAMME OF ARRANGEMENTS.  
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LONDON:
PRINTED BY ROBERT K. BURT, HOLBORN HILL.
1862.

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THE GREAT TRIENNIAL HANDEL FESTIVAL
AT THE CRYSTAL PALACE IN EIGHTEEN
HUNDRED AND SIXTY-TWO.

WHEN it was proposed to the Crystal Palace Company, in 1856, to undertake the pecuniary responsibility of a Great Handel Centenary Festival, it was foreseen that unless such facts and inferences could be put forward, as, on the closest examination, would afford a prospect of pecuniary success, it would be impossible for the Directors of a public company, constituted like that of the Crystal Palace, to entertain for a moment a proposition involving such enormous outlay. Without commercial success the Crystal Palace cannot be maintained; and to secure that success, it must rely upon carefully considered conclusions. No better instance could be given of the desire of the Directors to associate with the Institution under their care the great passing events of the day, than the willingness with which they entered, in 1856, upon the consideration of the Festival project. To their public spirit it may be truly said the Palace and the musical world are indebted for the two great Handel Festivals held in 1857 and 1859.

That the pecuniary results of these Festivals were successful to an extent far beyond what could have been foreseen is matter of public record. In illustration of this, it is sufficient to name the single fact, that for the last day's performance in

1859 the sum of SIXTEEN THOUSAND POUNDS was received for Tickets! With what additional satisfaction must this be regarded, when it is borne in mind that this unparalleled amount was obtained by the representation of that stupendous masterpiece of musical art, "ISRAEL IN EGYPT." The Oratorio of Oratorios! it has taken One Hundred and Twenty Years to arrive at a full appreciation of its merits! The Oratorio, which now listened to, without omission or interpolation, with increasing awe and delight, Handel could not induce his patrons to attend,* although he tried curtailment, and even the introduction of Opera Solos by Italian vocalists. This monetary success, therefore, great as it is, is the more gratifying from its association with this masterwork of musical genius.

The financial results of the two Festivals were, however, not less remarkable than the encomiastic remarks of the Press,

* Corroboration of this has been furnished since the Commemoration Festival of 1859, by the publication of Lady Llanover's "Autobiography and Correspondence of Mary Granville—Mrs. Delany:" in which, under date of 20th March, 1756 (thirteen years after the production of "Israel," and three years only before Handel's death), Mrs. Delany writes:—

"I was last night at Judas Maccabæus; it was charming and full.
 "Israel in Egypt did not take; it is too solemn for common
 "cars."

Mrs. Delany, who survived Handel twenty-nine years, also thus relates her first interview with Handel at his first visit to England:—

"In the year '10 [1710], I first saw Mr. Handel, who was introduced to
 "my uncle Stanley by Mr. Heidegger, the famous manager of the opera,
 "and the most ugly man that ever was formed. We had no better in-
 "strument in the house than a little spinnet of mine, on which that
 "great musician performed wonders. I was much struck with his play-
 "ing, but struck as a child, not as a judge; for the moment he was
 "gone, I seated myself to my instrument, and played the best lesson
 "I had then learnt. My uncle archly asked me whether I thought I
 "should ever play as well as Mr. Handel. 'If I did not think I should,'
 "cried I, 'I would burn my instrument!' Such was the innocent
 "presumption of childish ignorance."

and the unanimous verdict of the tens of thousands of auditors assembled at the various representations. Of the former, it may truly be said, that such a mass of able and intelligent criticism has never before been elicited by any single musical celebration. Not alone from all parts of the United Kingdom were representatives of the Press assembled, but Continental and even Colonial critics were to be seen, and the result was an amount of publicity and record of these great musical events, without parallel.

To quote any of these in particular, where all are alike eulogistic, is difficult; the following, however, from the pen of the able critic of the *Times*, will be read with interest, as well expressing the feelings of those, who—after having, for a long series of years, day by day, endeavoured to set before the English public the proceedings and progress of musical art in this country—found themselves called upon to record their impressions of the Handel Festival:—

“The gathering is so imposing, the enthusiasm so
 “unanimous, the spectacle so immensely attractive,
 “and the effect of the music, considered dispassion-
 “ately, so astounding, that we feel no hesitation in
 “accepting the entire demonstration as something
 “apart, and not amenable to the criticism properly
 “elicited by ordinary attempts—as a sign, in short,
 “of the veneration with which the greatest of sacred
 “composers is regarded in England (for under the
 “name of no other could such a celebration have been
 “projected, organised, and matured); as a singular
 “example of what private enterprise and energy,
 “unbacked by Government aid, is able to compass
 “in a free land, and under a constitutional régime;
 “and finally, as a proof that the musical resources
 “of this country, so often stigmatised as ‘unmusical,’
 “are equal to the triumphant achievement of under-

“takings which in any other would scarcely be
“dreamed of.”

The favourable impression made upon the general audiences at these great meetings was conclusively shown by the daily increasing attendances, and by the progressive receipts. Not only did each day's receipts exceed that of the preceding day, but the 1859 Festival was attended by upwards of THIRTY THOUSAND MORE persons than its predecessor in 1857.

Apart from this, however, it will be acknowledged by thousands into whose hands these remarks are likely to fall, that a musical enjoyment, *per se*, was attained without parallel in their experience. Proof of this is continually furnished by the inquiries for information respecting the coming Triennial Handel Festival. As, however, special instances are more convincing than generalities, the testimony of M. Meyerbeer may be quoted, who declared that, with all his life-long, varied experiences of the greatest musical solemnities in all countries, “Israel in Egypt,” at the Handel Festival, had far surpassed them all. Such a testimony, on such an occasion, must indeed be pleasing to all associated with the Festival.

These concurring evidences, these progressive results in 1857 and 1859, may assuredly be regarded as powerful arguments in favour of a still greater success at the GREAT TRIENNIAL HANDEL FESTIVAL, which it is intended to celebrate in 1862.

Before proceeding to the consideration of the arrangements for the coming Festival, it will be well to examine a little closely into some of the specialties of the 1857 and 1859 Festivals, with the view to point out what rendered them so remarkably successful.

Such an inquiry, interesting in itself, will be in the highest degree useful, as indicating what improvements can be adopted in 1862, and how this Festival can be made still more deserving of public estimation and support, and worthy of the occasion on which it will be held.

Let it, however, be premised that in the projection of the 1857 (or preliminary) Handel Festival, it was distinctly pointed out that it would not come up to the anticipations of its promoters unless it excited an interest in the public mind without parallel in any preceding musical celebration. In that view it was stated, that :—

“To those who have given careful attention to the subject, it must be apparent, that to attempt a Metropolitan Festival on a scale of Orchestra, such as is witnessed at the concerts of The Sacred Harmonic Society, or at the Country Festivals as at present constituted, would fail to enlist the attention desirable on such an occasion.

“A Festival in London in the present day *must produce the broadest and grandest effects*, to enable it successfully to compete with what may be termed “every-day occurrences.”

It was also further remarked, that :—

“This should be particularly the case as regards the extent, grandeur, and perfection of its orchestral exhibition. This Festival would fail in its distinctive and most important feature, if it did not exhibit Handel’s genius to assembled thousands on such a scale as would be referred to in after years as a proper standard by which his giant powers had been measured.”

It may be safely averred that the requirements thus foreshadowed were more than carried out. Without fear of contradiction—with the general assent of every one qualified to form an opinion on the subject—it is affirmed that the “*Orchestral exhibition*” in 1857, and still more in 1859, as regards “*extent*,” “*grandeur*,” and “*perfection*,” far surpassed anything which ever preceded it.

It was only reasonable to suppose that such great musical and financial success would encourage the holding of further occasional Festivals at the Crystal Palace, which should afford the opportunity for hearing the Great Choral Works of various masters on a scale commensurate with those which had already afforded so much gratification. To some, however, it may appear bold to put forward another Festival, with the intention of eclipsing its great precursor in 1859. Others may doubt whether it is wise to confine it to the performance of Works by Handel.

To both of these points full consideration has been given. Of the first it may be remarked, that it is only a feeble reiteration of the fears entertained of the success of the 1859 Festival itself. Its progressive success, however, showed the fallacy of such views. There might, indeed, be some weight in the objection, if the 1862 Festival were intended to be a mere repetition—under all its conditions and circumstances—of that of 1859. It is at once admitted that such mere repetition would not be satisfactory. But those who have had the conduct of the arrangements in 1857 and 1859, know thoroughly that the impetus given by those Festivals was so great, and that the practice of choral music in large masses has been since so extended, that advantages and opportunities for improvement now exist which cannot fail to render the Festival of 1862 as far superior to that of 1859 as this latter surpassed its precursor in 1857.

The continuance by The SACRED HARMONIC SOCIETY of the great Choral Meetings at Exeter Hall, with Sixteen Hundred picked Amateurs of the London district (all of whom, now personally known to their superintendents, possess the advantage of lengthened combined practice), and the extension of great Choral Societies throughout the country, afford opportunities for selecting the best choral talent, far exceeding that existing in 1859. Although the 1857 Festival did much to pave the way for the arrange-

ments of 1859, yet the interval was too short, the opportunities for rehearsing in large bodies too few, to realise fully all that could be desired. Since then, however, time has been made the most of—practice and organisation have been continuously pressed forward—and there is not the shadow of a doubt as to the great advance the 1862 Festival will show over its predecessors. The motto of those who lead these great musical undertakings is, and always will be—**PROGRESS**. At a time like the present this is peculiarly necessary. In the year of a greater International Exhibition of Art and Industry than the world has yet beheld, English Choral Music should show what it is capable of effecting. In 1851, the only concerts of Choral Music of any pretensions held in the Metropolis were those of The Sacred Harmonic Society, Exeter Hall. The advance made by that Society in the eleven years between the two Exhibitions is well known. The excellence of its Orchestra—the largest and most complete in Exeter Hall—will no doubt be as fully recognised in 1862 as it was in 1851, when for once a week during the period of the Exhibition the Hall was besieged by persons anxious to procure tickets for the Concerts. The Crystal Palace Handel Festival will in no wise clash with this or similar undertakings, since from its magnitude, it is a thing wholly apart and distinct from every other. Enterprises at once so vast, and so complete in detail, cannot, by their very nature, be undertaken frequently. Even the Provincial Festivals recur only every three years. The interval between 1859 and 1862, and the improvements and new features suggested by the experience of the former celebrations, will give the Triennial Festival all the charm of novelty. Can there be any doubt that the tens of thousands of delighted auditors who expressed themselves so enthusiastically in 1859 will hasten to enrol themselves as the earliest patrons of the 1862 Festival?

There is a peculiar appropriateness, too, in holding the Festival next year, from its being the time of the International

Exhibition. Handel, in his Giant Majesty, will then be displayed to the representatives of the assembled nations; his "Messiah" will receive from "strangers and foreigners" that homage to its merits, and to its great religious truths,* which Englishmen have never yet failed to give it; "Israel in Egypt" will once more *adequately develop* its wondrous conceptions to those who have already delighted in it, as well as to thousands who as yet "know it not;" and others of the great Choral works of the Master will stand out in the massive glory of such efficient and powerful representation as

* Apart from the sacred feelings associated with the "Messiah," it has been invested with peculiar interest, from having been first performed in Dublin, in 1742, on the same day of the year in which it was supposed Handel died, in 1759, viz., Friday, 13th of April. From the following letter, lately for the first time published, in the work already quoted, "The Autobiography of Mary Granville," addressed to Bernard Granville, Esq., the brother of the lady, it would appear to be conclusive that Handel really died on Saturday, 14th of April. On other grounds, the letter possesses sufficient interest to reproduce it here:—

"MR. SMYTH TO BERNARD GRANVILLE, ESQ.

"*London, April 17th, 1759 [Tuesday].*

"DEAR SIR,—According to your request to me when you left London, that
 "I would let you know when our good friend departed this life,—on
 "Saturday last, at eight o'clock in the morn, died the great and good
 "Mr. Handel. He was sensible to the last moment; made a codicil
 "to his will on Tuesday; ordered to be buried privately in Westminster Abbey; and a monument not to exceed £600 for him. I
 "had the pleasure to reconcile him to his old friends; he saw them
 "and forgave them, and let all their legacies stand! In the codicil he
 "left many legacies to his friends; and among the rest, he left me
 "£500, and has left to you the two pictures *you formerly gave him*.
 "He took leave of all his friends on Friday morning, and desired to
 "see nobody but the doctor, and apothecary, and myself. At seven
 "o'clock in the evening he took leave of me, and told me we 'should
 "meet again.' As soon as I was gone, he told his servant '*not to let*
 "me come to him any more, for that he had *now done with the world*.'
 "He died as he lived—a good Christian, with a true sense of his duty
 "to God and man, and in perfect charity with all the world. If there is
 "anything that I can be of further service to you, please let me know.

never could have been dreamed of in his own day,—as cannot, indeed, be obtained, even in England, except at these Festivals.

There is a general feeling, that in order to show how thoroughly Choral Music is appreciated in England, it must be done by means of Handel's works, a feeling which is doubtless based on the undoubted fact that his music, and his alone, rises in grandeur with every additional force employed to develop it. And as it requires the enormous capabilities of a Crystal Palace to afford scope for the fullest development of his genius, and for the consequent adequate representation of English Choral Music, it is believed that, as with the 1857 and 1859 Festivals, general gratification will follow the announcement to hold the 1862 Festival, and a vastly increased success, financial and musical, will attend its progress.

Having alluded to the improvements intended in the selection and organisation of the performers in 1862, it is desirable to call special attention to the alterations and additions to the acoustical arrangements of the Centre Transept of the Crystal Palace. For the 1857 Festival the larger portion of the present Orchestra was built. In 1859 that Orchestra was extended to such dimensions as experience had dictated to be the best for the largest practicable

"I was to have set out for Bath to-morrow, but must attend the funeral, and shall then go next week.

"I am, dear sir,

"Your most obedient, humble servant,

"JAMES SMYTH.

"He has left the 'Messiah' to the Foundling Hospital; and One Thousand Pounds to the decayed musicians and their children; and the residue of his fortune to his niece and relations in Germany. He has died worth £20,000; and left legacies, with his charities, to nearly £6,000. He has got by his Oratorios this year £1,952 12s. 8d."

(Mr. Smyth was a perfumer well-known in his day, who resided in New Bond Street, a few doors only from Brook Street, where Handel died.)

Choral Festival. It was also enclosed at the sides and back with screens of the most resonant material, the good effect of which on the performances of 1859 was admitted on all hands.

Disinclination, however, at that time, to undertake so large a work as entirely roofing the Orchestra with similar material to that of the sides and back, led to the employment of a vast oiled and hardened awning of canvas, after the manner of the Velaria, by which the Colosseum, and other similar buildings of ancient Rome, were covered during great public displays. This, although effective to a considerable extent, did not, it is candidly admitted, effect all that had been anticipated. Neither in form nor structure could all be attained that was intended. And thus the force and clearness of the Choruses—improved as they were—did not reach the point anticipated from the additions made to the numbers of the Orchestra, while it was no less evident that still more required to be done to aid the Solo singers.

It has therefore been determined that the entire Orchestra, and the space beyond it as far as the intersection of the Great Transept with the Naves, shall *be solidly roofed in*.

It may be useful again to repeat that the Orchestra at the Crystal Palace—216 feet wide—is double the diameter of the dome of St. Paul's, or nearly equal to that of the great dome of the 1862 *Exhibition Building and Exeter Hall combined*; while it is nearly as deep from front to back as Exeter Hall is long. It will thus be seen what scope there is, under proper provisions, for great effects with Handel's Choral Music. Apart from the superlative grandeur produced by the hosts of players and singers, the charm of hearing one part after another taken up in different and distant portions of this immense Orchestra, is a new feature in Festival music. Cathedral musicians know the advantages derived from the antiphonal character of anthems and services. But what in cathedral music could equal the sublime effect at the 1859 Festival, in the chorus "*Lift up your heads,*" with

the inquiry, "*Who is the King of Glory?*" responded to by, "*The Lord strong and mighty!*" The effect of the trebles and altos in the centre of the Chorus, answered by the tenors and basses, so widely apart as to appear distinct choral forces, was something without parallel in the history of music. Again, from similar reasons of numbers and great space between each part, what could compare with the violins in the *Amen fugue*; the giving out of the subject by the first violins, and its repetition by the seconds from the opposite side of the Orchestra, created a new sensation.

It was this combination of numbers and distance that made "*Israel in Egypt*" so superlatively grand. The tenors and basses in "*He spake the word,*" replied to by the trebles and altos with "*And there came all manner of flies,*"—the hurling and tossing of masses of sound in the Hailstone Chorus, as the words "**FIRE!**" "**HAIL!**" burst from side to side of that immense Orchestra, cannot be forgotten, any more than the solemn unearthly lament of a people in the "*thick darkness, which might be felt.*" The broad massive grandeur of "*He rebuked the Red Sea,*" with its attendant miracle, fearfully whispered, "*And it was dried up,*" followed by the defiant march, "*HE led them through the deep,*" again followed by the overpowering jubilation of "*The waters overwhelmed,*" the whole Oratorio wound up by that grand chain of Choruses, commencing with "*The Lord shall reign*"—produced a succession of stupendous musical effects, which, at this distance of time, leaves the writer (who, from upwards of thirty years' experience of great musical celebrations, is not easily led into undue excitement) amazed and overpowered by the sublimity and force, both of conception and execution, reached in this delineation of the wonders which accompanied the triumph of the Israelites.

Volumes might be written descriptive of the new interest with which the "*Messiah*" and "*Israel*" were invested at the 1859 Festival, did space permit: a word or two,

however, must be said on the effects produced by some of the less known works, as, for instance, the opening of the *Te Deum*, "*We praise Thee, O God;*" the *Sanctus*, "*Holy, HOLY, HOLY, Lord God of Sabaoth.*" The execution of these Choruses afforded amazing examples of choral force. Perhaps, however, one of the most remarkable instances of the masterly union of conception and execution was in the Chorus from *Saul*, "*Envy, eldest born of Hell;*" the passage in which, "*Hide thee in the blackest night,*" produced an immense impression, the more to be noticed, as this Chorus was probably unknown to nine-tenths of the audience.

That the great Choruses in "*Samson*," "*Fix'd in His everlasting Seat*," and "*Let their celestial Concerts*," with the pathetic "*To dust his glory they would tread*," as also that wondrously powerful Chorus from "*Judas Maccabæus*," "*We worship God*," should produce astounding effects, can readily be conceived; but for the general audience the culminating point was undoubtedly reached in "*See the conquering Hero comes.*" The prodigious power of the entire Chorus and Band, aided and reinforced by every combination of modern instrumentation so skilfully added to Handel's original score by Mr. Costa, caused this popular composition to stand out beyond belief. The marvellous effect produced by it can only be appreciated by those who heard it. The rapturous applause of the assembled thousands was a proof of the extent to which their feelings had been excited.

Such critical disquisitions may at first sight seem out of place here. As, however, one of the objects for consideration was the propriety of confining the coming Festival to Handel's music, it was considered that some slight reference to the marked points and peculiarities of the 1859 Handel Festival would afford the best introduction to the subject.

Since the 1859 Festival, opportunities have offered for testing, on a large scale, two of the most popular Oratorios—"The Creation," and "Elijah," in May 1860 and 1861. As these were given as single day's performances, it was not practicable to make the same extensive arrangements

for Band and Chorus as could be done for a longer Festival; the Orchestra comprised, however, nearly 2,500 performers, and enough was accomplished to enable a correct estimate to be formed for future guidance. This may be summed up in few words, viz.: That although very many choral points of Haydn's and Mendelssohn's Oratorios were rendered with a force and vigour which imparted additional novelty and grandeur to them; and although some passages of more subdued character acquired a charm and pathos without precedent—yet on the whole, the general success was by far the greatest with Handel's music. This is only what might have been anticipated; Handel's Oratorios are broad and massive, producing nearly all their great choral effects through the medium of the four voice parts only; Haydn's and Mendelssohn's works depend more upon minute detail and nicety of expression. With the former, the Orchestral force may be added to and piled up to any extent, with increasingly grand results; but with the latter it becomes a matter of impossibility to do so without risk of losing that clearness and distinct execution so essential to their full appreciation.

What modification of these opinions may result from the intended additions to the great Orchestra, it is needless here to speculate upon: for present purposes, it is enough to state, that for the reasons herein adduced, it has been determined to select the music for the 1862 Festival entirely from the works of Handel.

Another reason of great force must, however, be added. The institution of the 1857 and 1859 Festivals had a special object, viz.,—THE ADEQUATE COMMEMORATION OF THE GREAT COMPOSER. Having so successfully effected this object, why should a specialty which afforded such unmixed gratification, which has given such a stimulus to Choral practice throughout the world, be permitted to lapse, and lie dormant for another hundred years? What reason is there that Handel's greatest works should not be periodically heard in England under the grandest combinations which enter-

prise or enthusiasm can supply? The reply must be, None whatever.

For these reasons it has been held that a great Triennial Handel Festival which should put before the public Handel's greatest Masterpieces in the grandest manner—taking advantage of every improvement which increased organisation, advancing choral practice, improved orchestral and acoustical arrangement can suggest—must fulfil a requirement beneficial to the Art, and highly acceptable to those who take pleasure in it. The coming Festival is therefore established as the GREAT TRIENNIAL HANDEL FESTIVAL, in the belief that it will become both a periodical record of the increasing popularity of the great Composer, and a faithful index of executive musical progress in England.

A short description of the arched roof, with which it is intended to cover the great Orchestra, will doubtless prove interesting, as a roof of this enormous span is a novelty in construction of no common order.

The sides of the Orchestra are about sixty feet high, or nearly the same as the Birmingham Town Hall—one of the very best buildings for music in this country. Wooden cross-tie girders being carried across, in the form of an arch, rising about 40 feet in a clear span of 216 feet, the underside will be filled in with tie-bracings, lined with well-seasoned match-boarding, bound closely together by ingenious appliances, until the whole surface becomes as hard and as resonant as a drum-head. It need scarcely be pointed out, that to carry over a roof of this character is no small or inexpensive undertaking; but as it is so unquestionable that this addition to the great Orchestra will render it *as unrivalled for its resonance*, as it will be *unequalled for its capacity*—and thus make the Centre Transept of the Crystal Palace

unapproachable as a *locale* for a Great Choral Festival—it has been determined to carry it out.

A sketch of the roofs of various Music Halls, Cathedrals, and other places used for great musical performances, all drawn to the same scale, is appended to this programme. In this comparative view the vast extent of the clear roof over the Handel Orchestra is very apparent.

This addition to the Orchestra is no mere experiment. When the roof of Exeter Hall was altered a few years back, under the advice and opinion of the best acoustical authorities, the old plaster ceiling was removed, and a roof similar to that now proposed was substituted with the most marked success. Similar results have also followed the same kind of ceiling in the present Concert Room at the Crystal Palace. *So far as it went*, the enclosure of the sides of the great Orchestra, for the 1859 Festival, produced equally satisfactory results, and proved conclusively that the work only required to be fully carried out, as now proposed, for the Handel Festival Orchestra to be *perfect*.

It may be remarked, that too great height is by no means desirable for successful musical results. The central point of the arch over the Orchestra has therefore been limited to exactly one hundred feet high. As this will give a clear space above the heads of the upper rows of Chorus Singers, similar in proportion to that at some of the best Music Halls, it is believed that a proper height has been preserved for the due transmission of sound downwards upon the audience. It was found at the last Festival that too much space overhead caused the sounds to travel irregularly, so that complex passages in the Choral pieces occasionally became confused. A similar result was observed at St. Paul's Cathedral, at the performance of the "Messiah" there last January. Although in a few situations the music was effective, in the greater portion it was so uncertain from the tone wandering about the lofty Dome and being re-echoed below, that great difficulty was

experienced in keeping the Orchestra together, the experience of the performers being that they had rarely felt so much difficulty in falling in with the "swing" of the Orchestra. This was, no doubt, partly owing to the Orchestra being placed nearly under the great Dome, a position obviously bad for the clear development of intricate music. The performance, however, was an interesting experiment, though it fully bore out the opinion expressed by the writer in 1856, in reference to the Centenary Handel Commemoration, namely,—that, neither as regards Audience nor Orchestra, could anything approaching an adequate commemoration of Handel be held in St. Paul's.

The accommodation required at Festivals so vast as those of the Crystal Palace is best measured by comparison. The following table, compiled from the books of Choral Festivals elsewhere, hitherto regarded as "great," will prove interesting. When it is observed how immensely the numbers of executants in 1862 will exceed these, and when it is remembered that the four days (including the rehearsal) at the 1859 Festival were attended by EIGHTY-ONE THOUSAND THREE HUNDRED AND NINETEEN PERSONS, some idea will be gained of the magnitude of the undertaking and of the amount of musical enjoyment of the very highest order afforded by these great music meetings. The axiom stated in the preceding pages, that the Great Handel Festival at the Crystal Palace is a "something apart from ordinary attempts," is beyond doubt established by these statistical facts.

COMPARATIVE STRENGTH OF ORCHESTRAS AT VARIOUS MUSICAL FESTIVALS, ETC.

	STRINGED INSTRUMENTS.						Wind Instruments, &c.	TOTAL BAND.	CHORUS.					Conductor, Principal Vocalists, &c.	Total.
	1st Violin.	2nd Violin.	Violas.	Violon. cellos.	Double Basses.	TOTAL.			Trebles Altos.	Tenors.	Basses.	TOTAL.			
York Musical Festival, 1823	34	32	20	20	16	122	57	179	64	55	75	79	273	16	468
Westminster Abbey do., 1784	48	47	26	21	15	157	93	250	53	45	80	79	257	18	525
Do. do. 1834	40	40	32	18	18	148	75	223	124	68	64	100	356	53	632
Birmingham Town Hall Opening, 1834.....	26	24	24	16	10	100	45	145	57	48	52	59	216	19	380
Leeds do. 1858.....	20	18	12	12	12	74	22	96	65	57	59	60	241	25	362
Liverpool do. 1854.....	24	24	12	10	10	80	19	99	85	60	71	85	301	11	411
Bradford do. 1853.....	16	16	10	10	10	62	22	84	54	55	59	59	227	16	327
Gloucester Cathedral Festival, 1859	14	14	8	8	8	52	22	74	64	48	58	64	234	12	320
Worcester Cathedral Festival, 1860	14	12	9	10	9	54	22	76	56	42	52	58	208	17	301
Hereford Cathedral Festival, 1861	12	12	6	7	7	44	19	63	40	22	23	25	110	13	186
Norwich Festival, 1860	14	12	10	9	10	55	20	75	76	50	59	66	251	12	338
Messiah, St. Paul's, 1861	14	14	8	8	8	52	17	69	125	125	135	136	521	10	600*
Birmingham Festival, 1861	28	26	18	17	17	106	33	139	89	89	88	90	356	13	508
Sacred Harmonic Society Concerts, Exeter Hall	24	24	18	16	16	98	23	121	130	130	130	130	520	10	651
Opening of 1851 Exhibition	20	18	8	10	10	66	19	85	130	120	175	176	601	3	689
Opening of Crystal Palace, 1854 ...	50	50	30	30	30	190	210†	400	312	312	312	312	1,248	2	1,650
Triennial Handel Festival, 1862 ...	98	96	75	75	75	419	86	505	810	810	750	750	3,120	10	3,635‡

* Numbers stated in Books of Words: chorus estimated only.

† This includes 150 Military Band Performers.
‡ Exclusive of Librarians, Stewards, and other officers: including these the number will exceed 4,000.

By musicians it will probably be noticed that in the composition of the Chorus for the coming Festival the Trebles and Altos outnumber the Tenors and Bases. This has been done advisedly; the experience of the former Festivals having shown that for the Orchestra in which they are assembled, the due proportion of Chorus has thus been reached.

Another point to which great importance is attached for the coming Festival, is the employment of a sufficient force of Violas and Violoncellos, with their corresponding wind instruments, as well as a complement of good, full, round-toned Bass instruments.

Those who were present at the Birmingham Festival in August last, must have been much struck with the quantity and quality of *middle tone* produced by the superb band then assembled. There was a fulness and satisfying effect produced by this combination of instruments, in the highest degree successful. It was one of those specialties of happy Orchestral selection in which Mozart, Beethoven, or Mendelssohn would have revelled.

One of the difficulties of an unusually great Orchestra is, undoubtedly, to secure a sufficient body of full, deep, and middle tone. It will, however, be met in the coming Festival by an increase of the larger stringed instruments, and also by the use of a number of Serpents, and large-tubed brass instruments, which give the lower notes in a round, full manner. The large Kettle-drums as well as the great Bass Drum, made for the Handel Festivals, are found of great service. Handel, in his own performances of his Oratorios, was evidently very anxious to employ drums as resonant and powerful as possible. A curious fact corroborative of this has lately transpired, in documents signed by him acknowledging the loan from the Master-General of the Ordnance of the day of the Tower Drums, and entering into engagements for their safe return. These "Tower Drums," which are still preserved in the Ordnance

stores at Woolwich, were taken by the Duke of Marlborough at the battle of Malplaquet, in 1709, and long after Handel's death were in frequent request at Festivals and State ceremonies. They were, however, outstripped in size by the "Double Kettle Drums" provided for the Handel Commemoration Festival at Westminster Abbey, in 1784; a full description of which is given by Dr. Burney, in his account of the Commemoration, published in 1785. The dimensions of these are again considerably exceeded by the drums made expressly for the Handel Festivals, which are by far the largest ever made.

In connection with the subject of the proper distribution of the several parts of this great Orchestra, must be placed *foremost*, as a matter of importance, the absolute necessity for employing those additional wind instruments of various *timbre* which are wanting in Handel's scores, but are so imperatively demanded by ears accustomed to modern instrumentation. This Mr. Costa has thoroughly accomplished by the additional accompaniments written expressly for these Festivals. It would be a work of supererogation here to dilate upon the general value of Mr. Costa's association with the Handel Festivals. It has been experienced and acknowledged by the thousands who have had the good fortune to profit by his training and guidance; by many tens of thousands of delighted auditors. Mr. Costa's services in executive musical art, which, during the last quarter of a century, have made "Costa's Orchestra" the great Orchestra of Europe, are cheerfully and ungrudgingly acknowledged by every musician and critic. To say one word here on these subjects would be wholly out of place. Not so, however, as regards the importance of Mr. Costa's labours in placing Handel's grand conceptions before the public at these great Festivals with all the modern advantages and

improvements in orchestral arrangement; with all those additional means and appliances which become so indispensable with the largely increased Orchestras of the present day. Those only who watch closely the progress and the workings of these undertakings, can fully appreciate his arduous but unobtrusive labours; and if the name of Mozart has become indissolubly associated with the performances of the "Messiah," so assuredly in all future great musical celebrations will the additional accompaniments of Mr. Costa to "Israel," "Judas," "Samson," "Solomon," "Deborah," the "Te Deum," and other great works of Handel, be as honourably associated and sought after.

It is hardly requisite upon the present occasion to enter at length upon the mode to be adopted for selecting the large mass of performers required for the Festival. It is sufficient to state, that with a very large body of Amateur Choralists in regular training in the Metropolis, and with applications beyond precedent for admission thereto; with a great numerical increase in the number of duly qualified Provincial Chorus Singers, and with a much wider range for selection from this and other countries, for Instrumental as well as Choral Performers, than on previous occasions, the general class of performers must, *with even ordinary care*, be much more effective than heretofore.

But when to this we add the knowledge which the Superintendents of the Orchestra have already gained of those under their control, and the advantages which will arise from the information acquired in the selection and practice of the performers at the opening of the International Exhibition—the whole of whom, under Mr. Costa's direction, will be managed by the same Superintendents—and when we further couple with this the large choice of performers now available from both town and country, affording increased opportunity for *insisting* upon the most *regular* and *exact attendances* at

rehearsals, there can be no question that a marked advance will be apparent in the musical efficiency of the performers generally. It need scarcely be said, that the system of numbering the place of each person in the Orchestra will be adopted. Another great advantage arises from the ample supply of music books, provided expressly and solely for these Festivals, and which, under the watchful eye of the Conductor, are constantly receiving fresh marks of expression and correction. Stress may with reason be laid on this last-named advantage; on no occasion of even a moderate Festival has this requirement been so well studied as at the Handel Festivals: and although it has only been accomplished by great outlay and the most minute watchfulness, both the money and the time have been well expended.

These apparently minor points are dwelt upon because it but too often happens that large numbers of persons are assembled for musical displays without that complete organisation which is to the full as necessary in an Orchestra as in an army. Under such circumstances, increased numbers can only produce increased confusion. From the first projection of the Handel Festival, the *extreme* of regularity has been insisted upon: unless that regularity had been adhered to, it is well known these Festivals would not have enjoyed the advantage of Mr. Costa's co-operation. The Committee of the Sacred Harmonic Society have practised this order and regularity through a long series of years in all their musical undertakings, and to their experience and co-operation much of the superiority of the Handel Festivals is to be ascribed; and the public may have every confidence that the co-operation between the Crystal Palace Company, the Society, and Mr. Costa, which produced such triumphs in 1857 and 1859, will not fail to make the Triennial Handel Festival of 1862 worthy in all respects of the occasion on which it is held, and a fit successor of its great precursors.

It has been considered that it would prove interesting to the public, and be a valuable record of the great advance of

musical executive art, if an exact model—to scale—of the Great Orchestra, as it will be arranged for the 1862 Festival, with the performers in their places, were prepared for exhibition at the International Exhibition of 1862. For this model—which is being prepared at a cost of several hundred pounds—the Commissioners have granted a prominent situation, and it will be on exhibition from and after the 1st of May. As before stated, the period of a London International Exhibition is one during which it is imperative that CHORAL MUSIC should be represented in its MOST COMPLETE FORM. It is felt to be a specialty in which England excels ; therefore it is most desirable that at such a time its best efforts should be put forward. The desire of the Royal Commissioners of 1862 to associate music with the other Fine Arts, at the Exhibition, was expressed at an early date. Subsequent consideration, however, led to the wise conclusion, that, except on ceremonial occasions, the Musical Art was more likely to be well represented by private enterprise than through any efforts of the Commissioners themselves at the Exhibition.

The preceding was in type, ready for issue, before the illness and decease of H.R.H. the Prince Consort.

The presence of His Royal Highness at the 1857 and 1859 Festivals will be remembered by everybody.

Pen and tongue alike fail to record the feelings of the writer on the loss which the Musical art has sustained through the sudden departure of one who, by his support of all that was elevated in connection with it, afforded such a bright example to the country of his adoption.

The first impression of the managers of the Festival, under this bereavement, was to postpone it. Subsequent reflection has, however, assured them that they will best consult public feeling, and also follow the path indicated in Her Majesty's late letter to Sir Charles Wentworth Dilke, by continuing the arrangements as intended ; and that they will most truly

respect the memory of their lamented patron by using every possible exertion to render the 1862 Festival another proof of the Art progress of this country during the past twenty-two years.

It remains only to state the arrangements of the forthcoming Festival. There will be

THREE DAYS' PERFORMANCES.

Monday ... June 23rd ... MESSIAH.

Wednesday, June 25th ... SELECTION.

Friday..... June 27th ... ISRAEL IN EGYPT.

The selection for the second day has not been finally arranged, but opportunity will be taken to introduce some of the most massive of Handel's Choruses, as well as others of a lighter character, in addition to a variety of the most celebrated Solo and Concerted Pieces. It may be stated generally that it will comprise portions of the "Dettingen Te Deum" (which produced such great effect in 1859), short selections from "Saul," "Judas Maccabæus," "Samson," &c. It has also been decided that in the second part of this day's performance, the arrangement of the Chorus shall be changed, so as to admit of the performance of a few of Handel's great Double Choruses, such, for instance, as "*Immortal Lord*," from "Deborah;" "*From the Censer*," and the fine dramatic series known as "*The Passions*," from "Solomon." In this manner a very great variety and interest will be imparted to the "Selection" day.

The performance of the "Messiah" and "Israel in Egypt" must be looked for as a matter of course. Even if the Directors of the Festival had the inclination to substitute other works of Handel, the public voice would be against them, for no Festival can be complete in England without "*Messiah*"—while no such opportunity as the present can offer itself for displaying the magnificence of "*Israel in Egypt*." With

such limitations of selection, this Festival, therefore, must be regarded, notwithstanding those which have preceded it, as aiming at the MOST COMPLETE AND EFFICIENT PERFORMANCE OF HANDEL'S MASTER WORKS, WHICH HAS EVER BEEN WITNESSED

It is with no trifling satisfaction that the arrangements for seating the large audiences assembled at the 1859 Festival are referred to.† [The labours of the two hundred gentlemen who kindly undertook the office of Honorary Stewards were marked by unusual success, the vast numbers congregated being seated with as much ease as in the Stalls of an ordinary concert room. Further improvements will be introduced at the coming Festival, which will add still more to the comfort of the visitors.

The performances will commence each day at One o'clock.

PRICES AND ISSUE OF TICKETS.

The price of Tickets has received the most careful attention. The desire to place the Festival within reach of that large class whose means preclude high payment is universal. Due regard, however, for the pecuniary success of an undertaking in which so enormous an outlay will be necessarily incurred, renders it impossible to fix the rate of Tickets, giving the right to *special accommodation*, lower than in 1857 or 1859.

The improvements in the Orchestra, however, will now enable a much larger number of visitors to hear all portions of the music much better than on former occasions; and thus, while affording to the holders of Reserved Tickets the full accommodation so much commended at the former Festivals, additional space will be at the command of the Directors, for appropriation subsequently. For the present, the prices of Tickets *numbered for stalls* only, can be announced. The present notification, therefore, includes the seats in the central blocks marked A, B, C, D, G, H, K, and L, and the raised seats in the Transept, marked S, with

the corresponding double letters. These will be issued as Stalls at One Guinea each, or in sets for the Three days at Two Guineas and a half each set.

From the block plan appended to this prospectus it will be seen that the division of the Transept and Naves into two compartments—North, or *Sydenham side*—South, or *Norwood side*—with their respective separate entrances and approaches, will be again resorted to. Each block of seats will be indicated by letters, as before, and also by different coloured cards. The North side blocks will be marked with single letters, and the tickets printed with black ink; these will be issued at the Exeter Hall Office. The South side blocks will be marked with double letters, the tickets being printed in red ink, and will be issued from the Office at the Crystal Palace.

The Tickets for the two Corner Galleries, opposite each wing of the Orchestra, will be issued as Stalls, at Five Guineas for the set for the three days.

Applications for Tickets will be received by the Secretary of the Crystal Palace Company, at the Crystal Palace, Sydenham, S.E.; or by the Secretary of the Sacred Harmonic Society at the Handel Festival Ticket Office, No. 2, Exeter Hall, W.C., from and after ten o'clock in the morning of Monday, the 3rd of March, at which time plans of seats will be ready for inspection at each office. No application can be attended to unless accompanied by a remittance of the amount, when a Voucher will be given acknowledging the receipt of the money, *and securing the seats*, with full directions respecting the issue of Tickets. Cheques and Post-office Orders sent to either of the offices must be made payable to the order of GEORGE GROVE, Esq., Secretary to the Crystal Palace Company; if the latter, at the General Post-office, St. Martin's-le-Grand, London. Remittances by post, arriving before the above stated time, will be attended to alternately with personal applications. The delivery of Sets of Tickets in exchange for Vouchers will commence on Wednesday, the 23rd of April, at the Crystal Palace and at Exeter Hall.

The Tickets for one or two days' performances only will not be issued until Monday, the 28th of April, but Vouchers securing seats will also be issued from and after the 3rd of March, the right being reserved to give preference to applications for Sets of Tickets for the three days' performances.

By order,

ROBERT K. BOWLEY,

General Manager.

CRYSTAL PALACE,

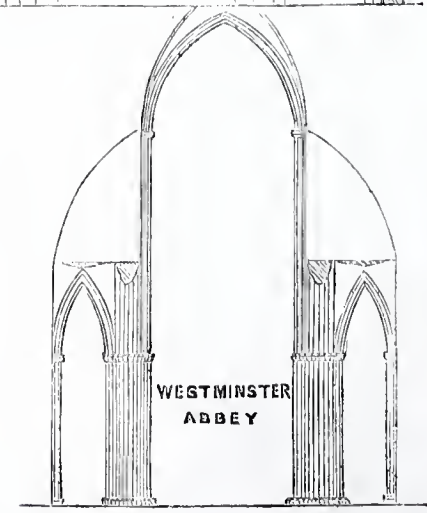
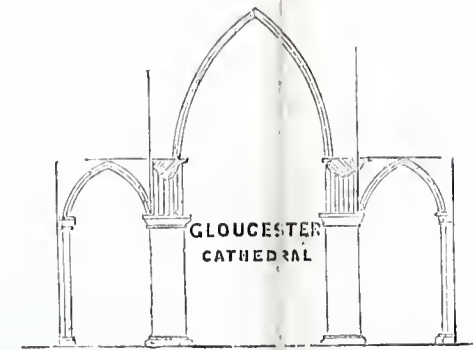
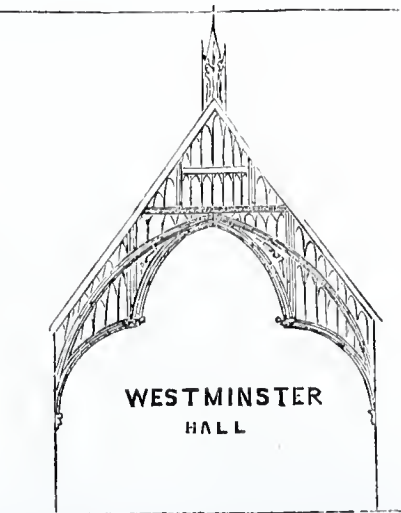
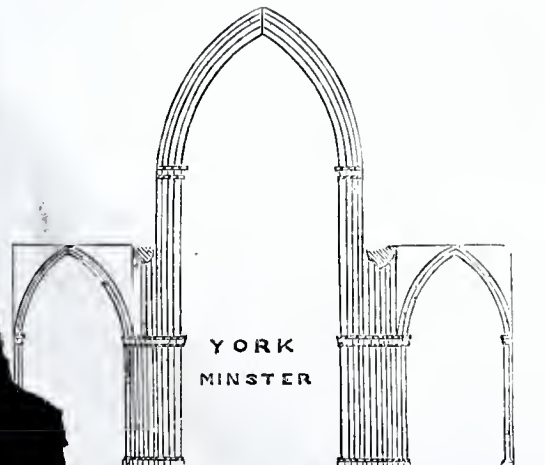
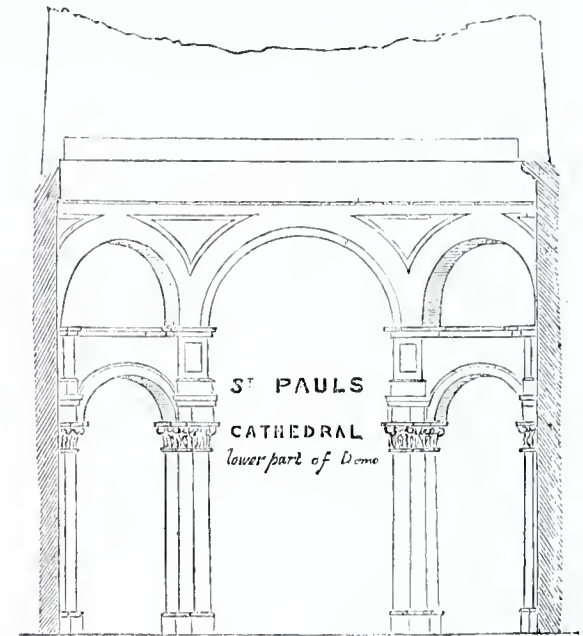
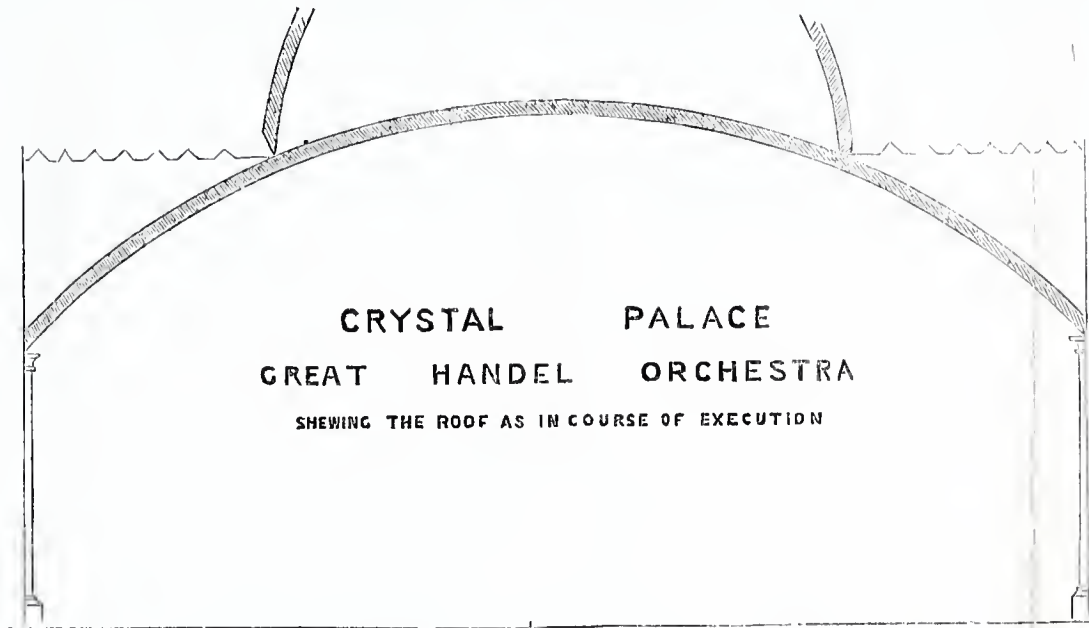
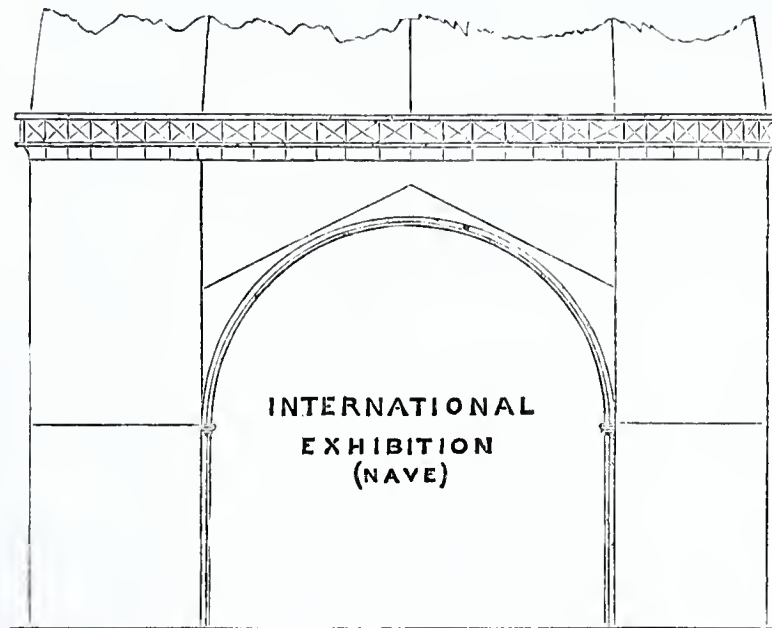
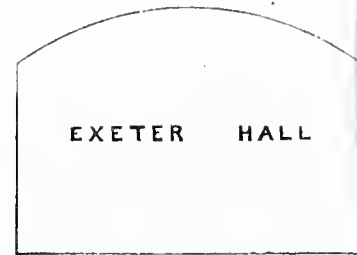
February, 1862.

NOTE.—Persons preferring seats in any particular block are recommended to apply for them as early as possible after the opening of the subscription books on the 3rd March. Even the Crystal Palace, with its vast space, has limits of accommodation which cannot be exceeded. This caution is the more requisite because of the large increase to the number of visitors to London for the International Exhibition—which at the time of the Festival will be in full operation—coupled with the great number of names already registered as applicants for the earliest intimation of the issue of Tickets.

This prospectus, although dated February, 1862, is issued earlier to the Colonies and Foreign Countries, that persons abroad may have also the opportunity of applying early for Tickets.

GREAT TRIENNIAL HANDEL FESTIVAL, CRYSTAL PALACE, 1862.

SECTIONS OF ROOFS OF VARIOUS CATHEDRALS, MUSIC HALLS, &c., USED FOR GREAT MUSICAL FESTIVALS.



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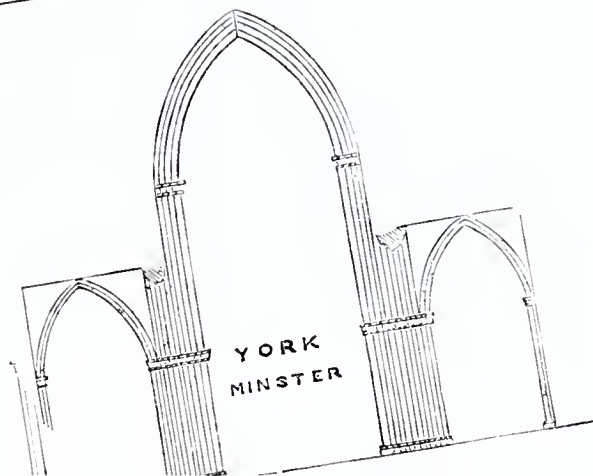
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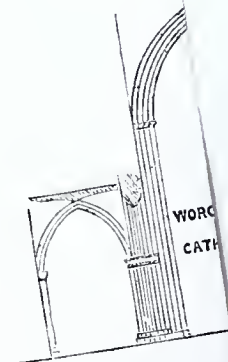
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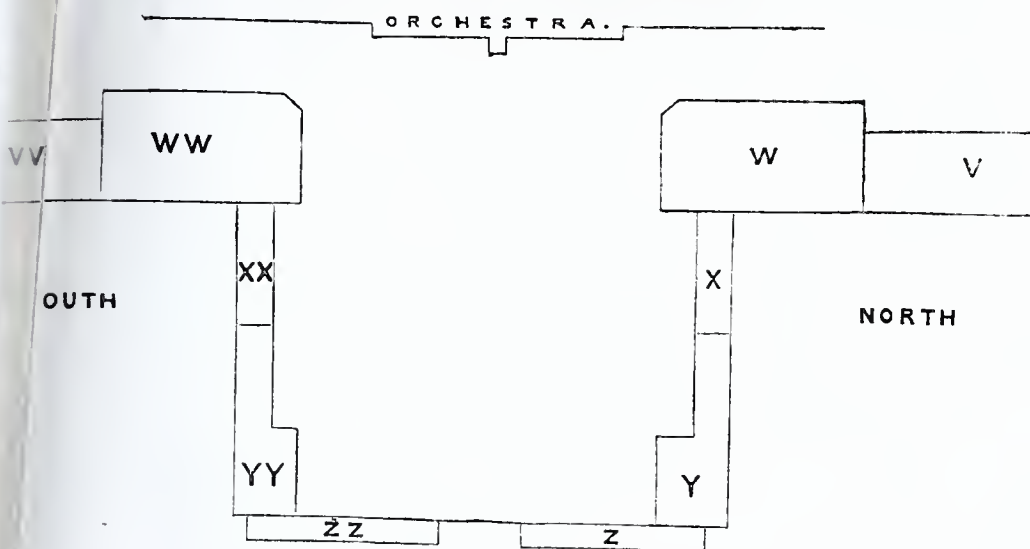
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K. BOWLEY,
General Manager.

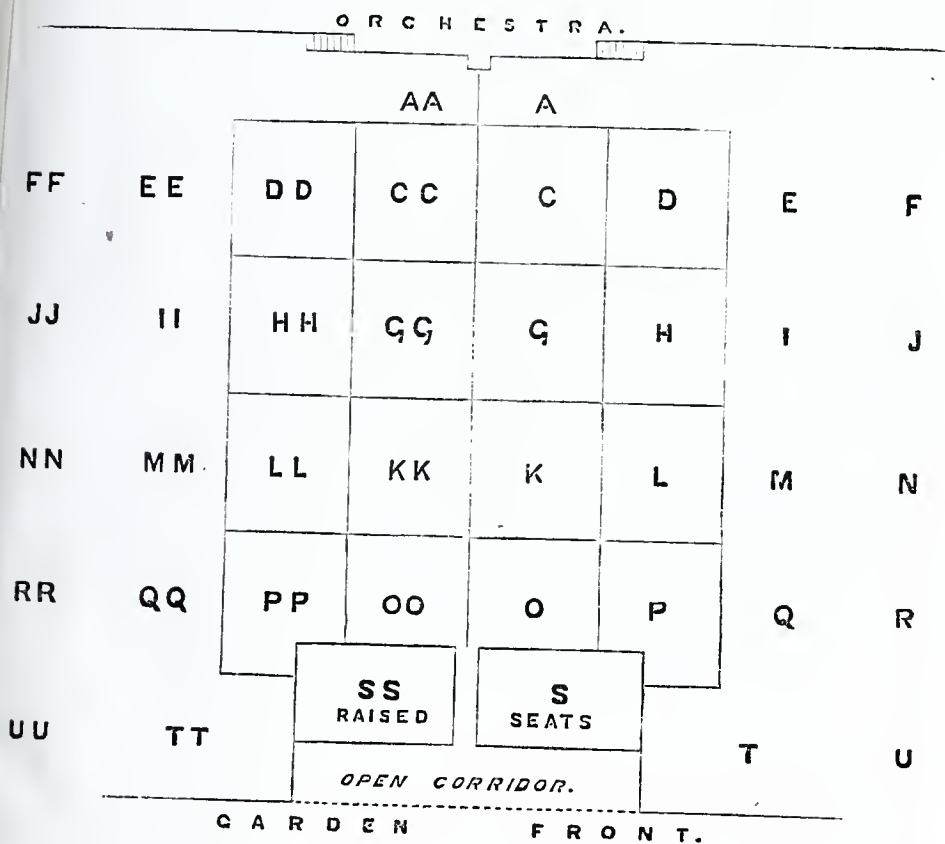
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BLOCK PLAN of GALLERY SEATS .



BLOCK PLAN of AREA SEATS .



CRYSTAL PALACE ART-UNION.

FOURTH SEASON—1861-62.

Subscribers of One Guinea annually are Members of the Society.

For EACH GUINEA SUBSCRIBED the Member has the RIGHT OF SELECTING a Presentation Work from a series of Art-manufactures of varied designs and great excellence, in addition to One Chance in the Prize Distribution.

These Works include examples from the following eminent artists:—Gibson, R.A., Calder Marshall, R.A., Stanfield, R.A., David Roberts, R.A., Monti, Durham, Miller, Delamotte, &c., and their execution is guaranteed by the names of the following eminent firms, to whom it has been entrusted—Messrs. Copeland, Minton, Elkington, Wedgwood, Kerr and Binns, Bates, Battam, Hanhart, Negretti and Zambra, &c.

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The opinions of
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Perforated Flower Basket, on Pedestal,

(SEE PROSPECTUS.)

There are no less than **Twenty-nine** Copyright Works of Art produced
for selection by Subscribers of **One Guinea**

Twelve	ditto	ditto	for selection by Subscribers of Two Guineas
Three	ditto	ditto	for selection by Subscribers of Three Guineas
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The Works produced by this Society are now on view in the Ceramic and Sheffield Courts, also at the Art-Union Office, Central Transept, in the Crystal Palace.

Illustrated Prospectus with full details will be forwarded on application.

Subscriptions received at the Crystal Palace (if by Cheque or Post Office Order, to be made payable to Isaac Wilkinson), or at No. 2, Exeter Hall; and by the Society's numerous Agents in Town or Country, particulars of whom may be had of

I. WILKINSON, Secretary, Art-Union Office, Crystal Palace, S.E.

Every Subscriber of One Guinea has One Chance in the Prize Distribution, in addition to the Choice of a Presentation Work of the full value of the Subscription, but to secure early copies of the works it is desirable that Subscribers should enter their names as early as possible.

The Drawing for Prizes will take place on Tuesday, July 15, 1862.

*** Families or persons desirous of collecting Subscriptions can receive, containing Ten One Guinea Receipts, on remitting the sum of £10 to the Secretary.

Great
Triennial



Handel
Festival.

1862.

The Directors of the CRYSTAL PALACE COMPANY and the Committee of the SACRED HARMONIC SOCIETY beg to announce that the

GREAT TRIENNIAL HANDEL FESTIVAL

WILL BE HELD AT THE
CRYSTAL PALACE,

On MONDAY, 23rd, WEDNESDAY, 25th, & FRIDAY, 27th JUNE.

The Great Orchestra of the Crystal Palace will be completely roofed in, and such other alterations and additions made to the Centre Transept, with a view to the improvement of its acoustic qualities, as will render it no less thoroughly adapted for the performance of music than it will be unrivalled for the convenient accommodation of large numbers.

The BAND and CHORUS, most carefully selected from METROPOLITAN, PROVINCIAL, and CONTINENTAL sources of the highest musical reputation, will consist of about

FOUR THOUSAND PERFORMERS,

And it is confidently affirmed that this Festival will be by far the
Most complete and Magnificent Musical Display ever witnessed.

Conductor - - - Mr. COSTA.

Numbered Stalls in the Area.....Two-and-a-half Guineas the Set for the Three days,
Ditto, Single TicketsOne Guinea each day,

may be secured, for which vouchers will be given, at the Crystal Palace, or at the Handel Commemoration Office, No. 2, Exeter Hall, on and after Monday, March 3rd; where also the Full Programme of Arrangements, with the Block Plan of Seats, may be had by personal or written application.

. PREFERENCE WILL IN ALL CASES BE GIVEN TO APPLICATIONS FOR SETS OF
TICKETS FOR THE THREE DAYS.

NOTE.—Persons preferring seats in any particular block are recommended to apply for them as early as possible after the opening of the Subscription Books on the 3rd of March. Even the Crystal Palace, with its vast space, has limits of accommodation which cannot be exceeded. This caution is the more requisite because of the large increase to the number of visitors to London for the International Exhibition—which at the time of the Festival will be in full operation—coupled with the great number of names already registered, as applicants for the earliest intimation of the issue of Tickets.